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NOW THEN.

PETE MCKEE. PETER HOOK. EUROPE'S LAST DICTATOR.
A MAGAZINE FOR SHEFFIELD. ISSUE 50. FREE.

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NOW THEN IS A FREE MONTHLY MAGAZINE FOR PEOPLE IN SHEFFIELD.

We aim to cultivate choice, voice and responsibility by providing a platform for independent art, trade, music, writing and local news. We support Sheffield's economy by only working with independent traders, community groups, charities and local government.

Almost all articles published in this magazine are written by members of the community, not professionals. If you don't like what you read or have something that needs to be said, get in touch. Your opinions make Now Then what it is.

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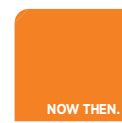
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Evolutionprint



EDITORIAL.

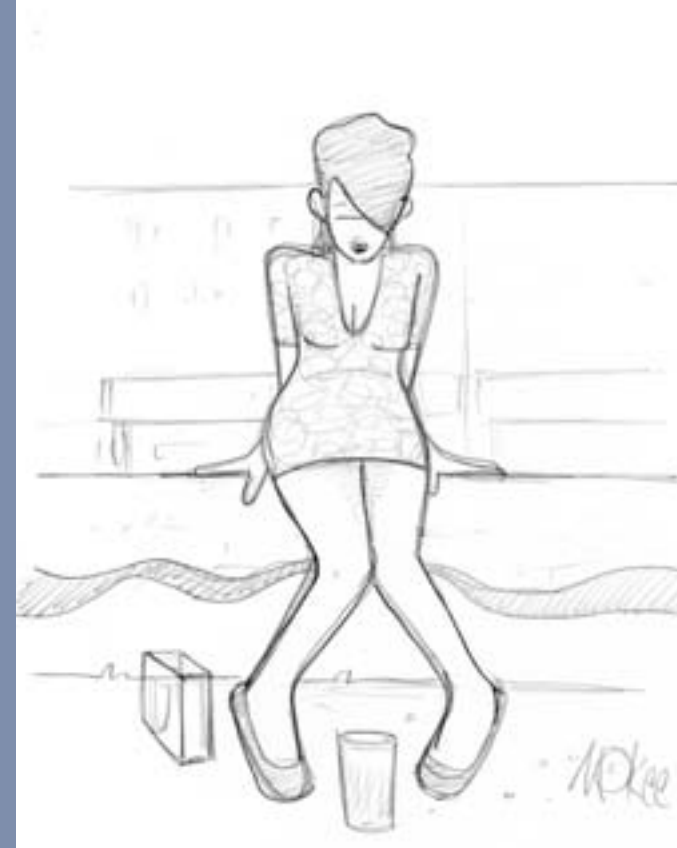
Last month's magazine marked our 4th birthday as a publication, so I said most of my thank-you's then, but this one is also special because it is our 50th issue. It's hard to believe how far we have come from our lowly beginnings, so once again, thank you to everyone who has been involved in any capacity.

Last month saw the release of the Now Then pale ale with Abbeydale Brewery, which has gone down a storm across the city. By the time you are reading this, stocks will probably have run out, but keep your eye out for more beer-related projects from us in the not-too-distant future. We have also made a short film about the brewing process with Nathan Gibson, which you should be able to watch online now.

This issue includes interviews with Joy Division bassist Peter Hook and Sheffield's own Off Me Nut Records, as well as articles on the Olympics, the NHS and Europe's Last Dictator. Also check out the comedy courtesy of NewsThump, and vegan recipes in our Food section.

In case you hadn't noticed, artwork this month comes from Pete McKee. One of the city's best loved and most immediately identifiable artists, Pete has provided us with a series of sketches that are his love letter to Sheffield. A great art submission for our 50th. Enjoy.

SAM.



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LOCALCHECK.

FREEMAN COLLEGE.
HOSTED BY ALT-SHEFF.



THE TRAM TO HILLSBOROUGH

Today I heard about someone coming to Sheffield and being transformed. Literally, fundamentally changed. That's not an expression people use lightly, outside of advertising hype or religious mania. You may know someone who really ought to know about this, or you may want to see for yourself. It all started in the 1980s with a guy called Aonghus Gordon (No, that's not misspelled and no, he's not on Wikipedia, I checked!) He had a background in teaching and crafts which led him to found something called the Ruskin Mill Educational Trust. Six years ago its unique approach quietly stepped into Sheffield.

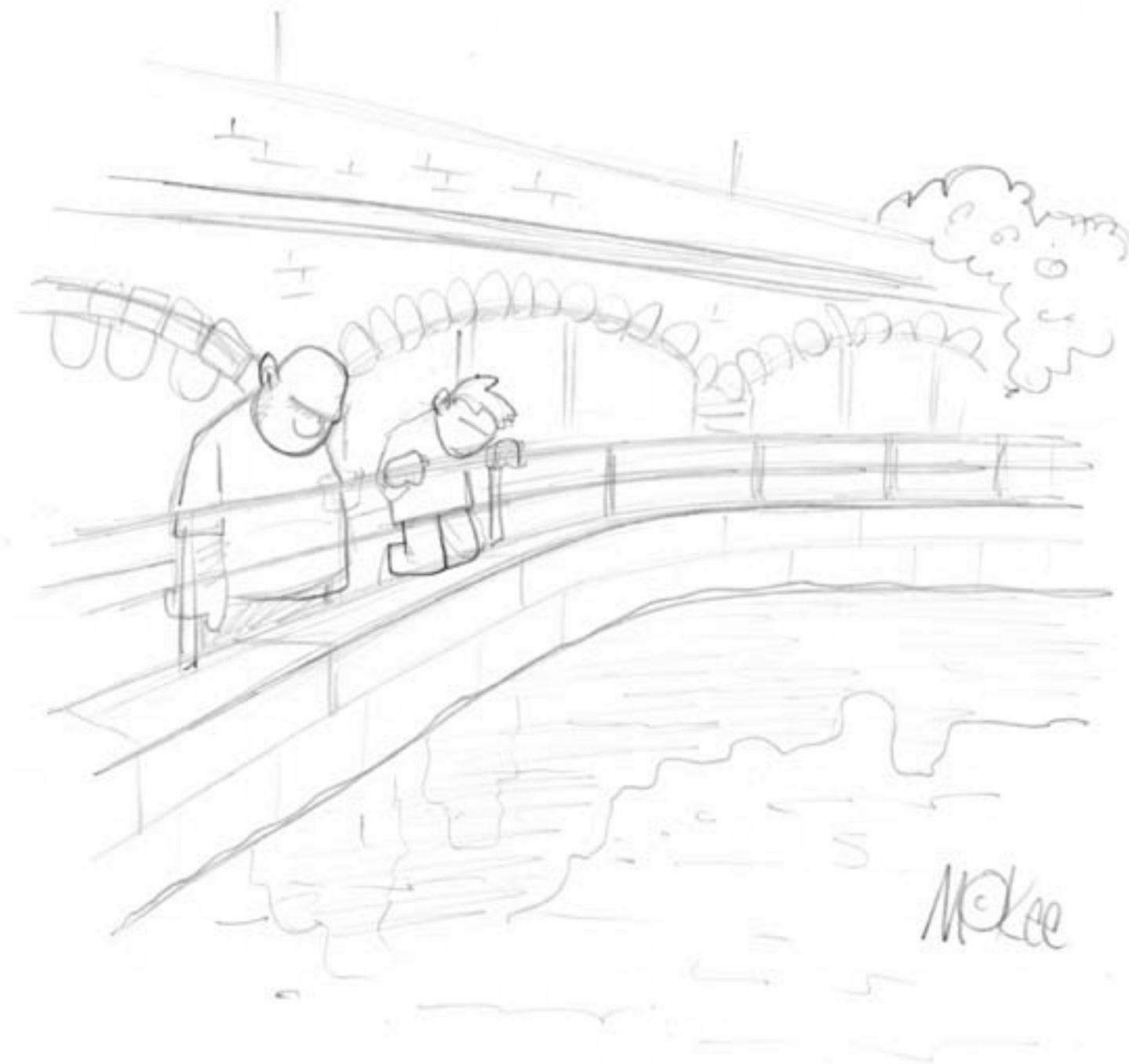
You may not have noticed Freeman College, located in Sterling Works among the former silversmith and cutlery workshops which the council calls our 'Cultural Industries Quarter'. If you step inside, you will find metalwork, jewellery and other hand-crafted wares of extremely high quality which would make memorable gifts. Freeman College teaches traditional skills, ranging from copper-spinning to archery, from felt-making to book-binding. These are solid, practical skills that require time-served expert tutors, many from the former Sheffield industries. But what is surprising is that they are perfected here by people who, almost certainly, left school with little more than a sense of inadequacy. That's because the college caters for young people with learning difficulties and developmental delay. It produces a dramatic leap in their personal, emotional, and social skills, and even their health. Something about learning the patience and determination to produce a beautiful object from raw natural materials seems to open a door within our human consciousness. Parents and students use expressions like 'personal transformation' to describe the work of the college and its effect on confidence and life-skills.

Next door to the college, Butcher Works is a hive of activity, including a colony of craft-people's workshops where students can gain work experience. Called 'The Academy of Makers', this mutually supportive collection of talented people continue the city's heritage of hand-manufacturing. There's a gift shop, a bakery and Fusion Café, offering beautiful organic food and probably the best coffee in Sheffield. Believe me, I've researched this. Elsewhere around Sheffield the trust has a farm near Eyam, a centre for gardening and woodland crafts at Stannington, a school and a theatre. There are also additional centres around England and Wales. This means that they can offer a wide range of courses for 16-25 year olds, personalised for each student over three years. One proud parent told me that her shy autistic son had become a confident, capable adult with a social life for the first time through learning things like iron age forging, archery and letterpress printing. "Not your conventional curriculum," she said.

Don't get the impression that these are just ancient skills. The workers are down-to-earth, welcoming and grounded people who know how to make a difference in people's lives. If you know someone who may benefit, please tell them about the college and the Ruskin Mill Educational Trust which runs it. And if you find yourself around Arundel Street, fancying a snack or on the lookout for anything from a greetings card to a silver trophy, it's well worth a look in.

That's all for this month, but if you're reading this before 9th June, don't forget Peace In The Park. Sheffield's brilliant one-day pop-up free festival is happening again this year. They welcome volunteers and good vibrations, beforehand and on the day. Details of this, all the local festivals and alternative stuff is on Alt-Sheff as usual.

rmet.org.uk | academyofmakers.co.uk | fusioncafe.co.uk | peaceinthepark.org.uk | alt-sheff.org



Watching the large Carp
at Victoria Quays

Despite the widespread concern and opposition to the coalition government's NHS reforms, the Health and Social Care Bill has received royal assent and is now an NHS act. I've got 30 years experience of working in the NHS, from a junior doctor to a GP, and then chair of a Primary Care Trust (PCT). In my fairly extensive experience you can make most things work - even across organisational, health and local authority boundaries - if you have the right working relationships which develop over time through honesty, openness and trust. The way this NHS act has been managed by the Department of Health and the government is a stunning example of how not to do things.

Political parties know that the NHS is highly valued by most people in this country. Even the Conservatives at the last election pledged not to undermine it, and yet within weeks of taking office the coalition had implemented reforms that were in neither party's manifesto and are based purely on right-wing ideology. The Bill aims to take away the responsibility of the Secretary of State for Health over the NHS, creating more bureaucracy, introducing marketisation on a scale never previously witnessed, and turning GPs from clinicians into business managers. I am baffled as to why this Bill is being brought in now, at a time of supposed austerity.

The NHS was created in 1948, at a time when the country was recovering from World War II. One of its key supporters, Aneurin Bevan, once asserted: "No society can legitimately call itself civilised if a sick person is denied medical aid because of a lack of means." I am not against reforms, but the ideology that a privatised health service can deliver the answers misses the whole point about why the NHS exists in the first place. In my view the fight over the NHS is comparable to Thatcher's poll tax, which led to mayhem across the country.

The NHS is clearly under huge threat. It will be a completely different healthcare system in ten years time; a system which I believe will signal the end of the National Health Service, and a system that will be much worse in terms of access, equity, health outcomes and cost.

At the heart of this NHS act is the complete privatisation of the NHS, a process that has deep roots in Thatcherite ideology. We may be witnessing the end of the NHS as a publicly provided, publicly-financed body. We are inexorably moving away from the traditional health service to one ruled by bogus choice, competition, market forces and diversity of suppliers. The NHS act allows newly formed clinical commissioning groups (the GPs body) to pick and choose patients and services. It is no longer mandatory to provide comprehensive care, and allows commissioning groups to introduce charges and private health insurance, as well as enter into joint ventures to outsource most work to private companies with vested interests, beyond the scope of full public scrutiny.

The coalition believes that public money should be used to bring in more private providers and create competition. But using public money to help the private sector and introducing market forces into healthcare is anathema to everything the NHS stands for. This NHS reform is the biggest challenge to core NHS values. The coalition is planning to turn the NHS over to a plethora of private companies who either commission or provide services, or both.

This is the wrong reform at the wrong time. There are many in the health services who share my views, and for all of these loyal NHS workers there is one single motive; to keep the NHS as a publicly funded service, for the good of the people, and not one that is only there for those with the means to access care or for those who can benefit financially from the ill of others.

I really hope Labour repeals this hated act when they come to power. It makes me so angry that the Conservatives have got away with introducing it, aided by the unprincipled Lib Dems. Most worrying is the role of commercial competition, with Monitor acting as enforcer. By opening every NHS corner to "any qualified provider", the whole service can be taken over by likes of Virgin and Care UK, with a few token charities and mutuals. NHS hospitals, cherry-picked of lucrative work, risk bankruptcy when left with only complex cases.

The NHS will just be a logo; a most cherished institution reduced from being the main provider of health services in England with one of the biggest workforces in the world, to a US-style insurance scheme, divorced from the actual delivery of care. It will become a bureaucratic governing body dishing out public money to private companies. The reforms will be demoralising, not just for professionals but for patients, who will begin to see fewer treatments available to fewer people as the NHS cuts start to bite, with wealthier people able to "top up" treatments. The rich really will be able to have much more. It's not just a postcode lottery - it's a tax code lottery. The NHS should be the central theme of the next election along with the economy.

The Bill has now become law, but those like me who cherish the NHS will continue to fight for universal healthcare as a basic human right, regardless of whether they live in flourishing suburbs or inner city deprived areas.

Kailash Chand has been a GP for the last 30 years and is former chair of the NHS Trust Tameside & Glossop. He was on the BMA council and general practitioner's committee until last year. He was awarded an OBE in 2010 for services to the NHS. He writes for the Guardian and other regional and national publications on health matters.



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OLYMPICS.

THE CIRCUS IS COMING TO TOWN.
 JACK UNSWORTH.

The London 2012 Olympics are hurdling towards us at break neck cost, not just to our taxes but, it would seem, increasingly to our civil liberties.

Don't get me wrong. Although I am not usually a sports fan, I do appreciate people's willingness to see the fastest people in the world running around really fast, the strongest lifting weights, and I admit that I actually do enjoy the odd moment of seeing someone who is really good at something aesthetically pleasing, like gymnastics or, of course, Greco-Roman wrestling. Who doesn't? More importantly, it's nice to see the international community coming together for something that isn't violently inhumane (see: almost all of earth's history).

However, it would seem short-sighted not to take note of any potentially negative side effects. First, let's look at what is most easily quantifiable - the financial cost. According to some reports, the original 2005 forecasted cost of £2.4bn has increased tenfold to a frightening £24bn and counting. Even though in 2005 they may not have predicted the economy worsening as it has, that is still a worrying miscalculation. With hindsight, it is easy to see, given the dismantling of the NHS for instance, that the money could have been spent more wisely and I do seem to remember a lot of us saying this when we were bidding to hold the games in the first place. But at least this summer, for a few short weeks, people in hospital will be able to watch a load of people running in circles in an over-priced stadium on the telly - assuming, of course, they can afford to pay for the privilege of having a TV in their hospital room.

More frightening still is the fact that our authorities, so keen to make these games a PR success, have taken extreme and alarming measures to discourage any criticism of the events being seen by the international community. Laws have been passed allowing police and other 'enforcement officers' to forcibly enter people's homes and remove any poster displayed which criticises the event or its sponsors.

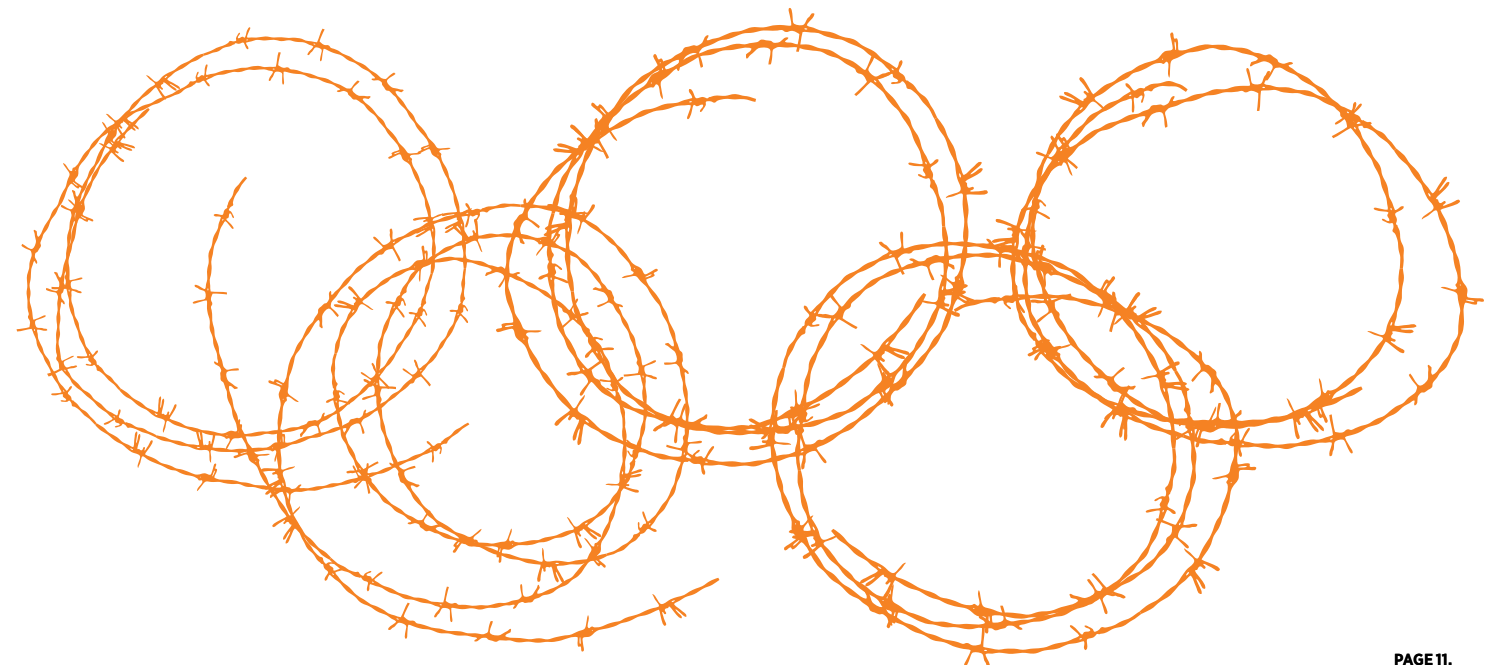
The right to free protest has effectively been legally suspended for the duration of the events, and the undisclosed numbers of thousands of private security guards - initial figures were 10,000 but unconfirmed reports say that has at least doubled - will be backed by 13,500 military personnel and 1,000 American agents, including 500 from the FBI, not to mention the spy drones which will hover above, the surface-to-air missiles on the ground, the biometric ID cards, the facial recognition scanners, the 11-mile electric fence, the extra CCTV network and, look, a great big aircraft carrier docked on the Thames. This could be argued as wise, but that wouldn't make it any less frightening and again makes me question why we are having these games at all, if we are so much under threat of attack.

The security market, which loves events like these, must have rubbed their hands in glee when they saw the chaotic riots last year because they knew they could capitalise on this, adding to the many threats since 9/11 that have helped them become so powerful.

Local businesses, on the other hand, are suffering - some stifled by the security checks, many forcibly evicted to make space for this corporate spectacle. Over 40 businesses are currently trying to sue over loss of earnings caused by traffic congestion alone. I doubt the list of corporate sponsors for the games, which includes McDonalds, Coca Cola, BP, Atos and Dow Chemical, will want to pay any of those damages.

My personal feelings about large spectacles like this are that I prefer local events anyway. I much prefer to see a band in a pub than at a really big stadium gig on telly. I suppose if I wanted to see people running really far, I'd go and sit in the park and loudly cheer the joggers on, or loiter at bus stops. It's not my place to tell people what to enjoy, but it is my place to complain when the effects of said enjoyment are ruining my enjoyment of a free society.

I hope that after it's all over things can get back to normal, but I worry that if there is any trouble, contractors will use it as an argument to have yet firmer long-term security checks, and that if there is no trouble that this will also be an argument for the success of their actions. Either way they can support the idea that our civil liberties are a problem, not a goal in society.

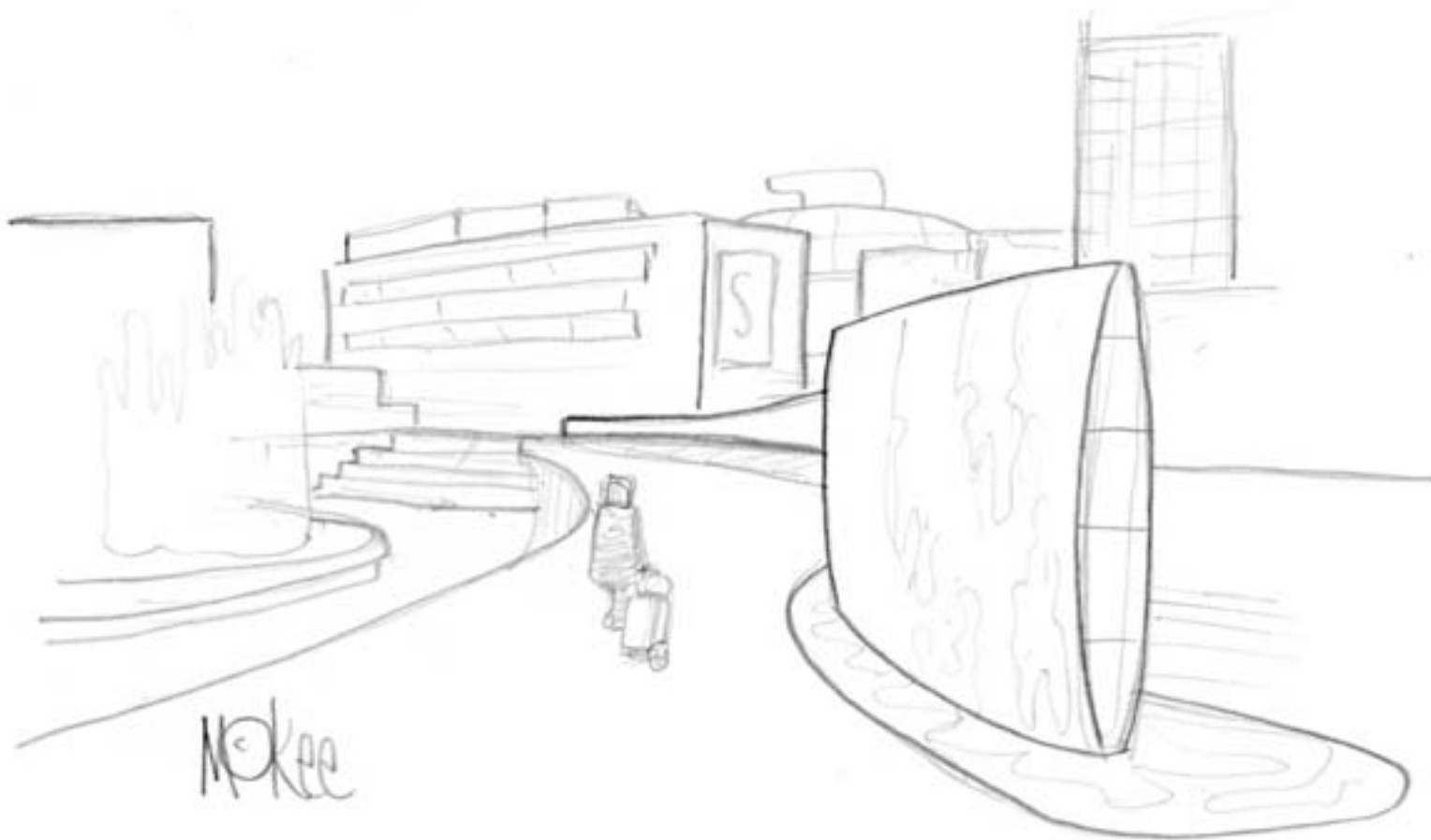




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News that drought won't lead to water cannon ban gives hope to disaffected gardeners

After the Environment Agency warned that water shortages across England could last until beyond Christmas, disaffected gardeners are contemplating staging violent protests in their gardens in the hope that police will disperse them with water cannons while simultaneously watering their lawns.

The government has insisted that water cannons would prove a valuable asset during rioting, and with hosepipe bans affecting about 20 million customers, gardeners have insisted they will cause as much disorder as possible in attempt to get much needed water to their once vibrant lawns.

"I'll do whatever I have to in order to get my voice heard and my Dianthus carthusianorum watered," said one agitated horticulturalist.

"If the government think that violence will be limited to inner city areas then they need to think again. Seriously, I won't think twice about setting fire to some leaves while the neighbours have got their washing out."

Environment Secretary Caroline Spelman has issued some official government advice to gardeners who are struggling to cope with the water shortage.

"It is vital that we use less water, so we would urge gardeners to encourage alienated youths into their gardens," she revealed.

"Rather than use water cannons we will use tear gas, and this will allow us to use the tears of the unemployed to reinvigorate the nation's gardens. Alternatively they could use a man-shaped wicker effigy and sacrifice a public sector worker to the rain gods."



Fracking to cause potential widespread improvements to Blackpool

Controversial gas extraction technique 'fracking' has been given the go-ahead after experts concluded any further earthquakes in Blackpool can only be a good thing.

The process involves forcing high pressure chemicals into places that aren't used to it beneath Blackpool, much like any one of the thousands of stag parties above ground.

Fracking expert Simon Williams said, "This is a great result for all concerned, as not only do we get access to a cheap natural resource, but any earthquakes could force Blackpool to drag its infrastructure into the 1980s. You know, we'll shake it up a bit, and then maybe they might be forced to build something new that doesn't resemble a scene from Boardwalk Empire."

Visitors to the Blackpool area have given the news a mixed response.

Former visitor Kevin Mitchell told us, "I think all the criticism of Blackpool is unfair. Visiting there is only a disappointing experience if by comparison you're lucky enough to have ever done anything fun whatsoever. And God help you if you've been to Disneyland – you might be mistaken for thinking you accidentally got on the coach to Auschwitz."

FOOD.

JUST STOP IT!
JOE MORRIS.

The exploitation of animals for their meat and produce has happened since humans first roamed the earth, which is one of the reasons why it's so difficult to convince people they shouldn't do it. People consider it normal and don't think about what eating meat means for human beings and for the planet. Below are the top three arguments that meat eaters use to justify this and an explanation of why I believe they are wrong.

1. Other animals do it, so why shouldn't we?

Other species of animals do a whole range of things that humans find morally reprehensible. Certain species engage in rape, murder and incest. Could this be used as a defence in court? Of course, a vast majority of the animal kingdom doesn't eat meat at all. It's true that the human body is designed to eat meat, but nature doesn't have the ability to construct ethical positions, whereas sapient animals such as humans do. We have the ability to think and choose our moral code, and we can survive well without meat if we so desire.

2. We are superior to other animals.

The above argument may throw up the response that humans are better than other animals; that we are "superior" to them because of our positions on rape, incest, killing and so on. But we have higher cognitive function, so you would expect us to have a more ethical position, right?

The idea of superiority is completely subjective. We can build computers and weapons (much good that has done us) and we can fly into space, but we have also polluted the planet and brought untold suffering on our fellow humans. In contrast, other animals can fly and swim underwater unaided and many have developed equitable social systems based on co-operation and solidarity. Each animal on this planet has a unique quality that is inalienable to it. Ours is to think, yet we abuse it every day by not thinking. This doesn't make us any more superior than being white or straight makes someone superior to those who are black or gay; it simply makes us different.

3. I just don't care.

Ultimately, most people don't care about other animals. That's the truth behind this and it makes sense. Most people don't care about a whole range of things including mass starvation in Africa, so why care about a cow? Here are some reasons:

15% of all greenhouse gas emissions come from livestock farming and 80% of all agricultural greenhouse emissions come from the meat industry. Even if you don't care about animals, the fact is that your burger is damaging the planet that you live on. Furthermore, studies have proven that adult pigs have the same cognitive function as a three year old child, meaning that they can sense terror and pain and misery, often commonplace in industrial farming. Diets high in meat and dairy products can also lead to obesity, hypertension, heart disease and stroke. Eating these products is not only killing the planet; it could be killing you.

There is much more to be said on this subject, but for now just consider this. Caring about your diet and how it affects the planet is in fact important and necessary, just as it's important to care about humans starving to death or living in abject poverty. The idea that we are endowed with the right to brutalise animals - kill them, eat them and wear them - is as misguided as it is senseless. We have a responsibility to ensure that we construct consistent ethical frameworks and live healthily and safely as a species, physically and mentally. One of the first steps to achieving this is to stop benefiting from the exploitation of other animals.

For more information about transitioning, animal welfare or for vegan recipes, go to vegansociety.com



VEGAN CALZONES.

Serves 3-4.

Ingredients:

200g of strong bread flour (around 12% protein is best)

Dried instant yeast

Soya mince

Tomato passata

Vegetables of your choosing (onions, peppers, mushrooms, spinach)

Herbs and spices to taste (garlic, chilli, mixed herbs, paprika)

Vegan mozzarella style cheese

Unsweetened soya milk

Warm water

Sugar and salt

Preheat the oven to 70°C. Mix the salt, sugar and yeast in a bowl. Stir in the flour, so it's all nicely mixed. Carefully add warm water a little at a time, mixing by hand, until you have a non-sticky ball of dough. Knead it on a floured surface for about five minutes, stretching the dough until your hands ache. Turn off the oven, chuck the dough back in the bowl, cover the bowl with a tea towel, and put the bowl in the oven. Leave to rise for an hour. Take it out, knead it some more, and roll it into three or four flat, round pizza bases.

Fry your filling – soya mince, onions, garlic and whatever else you want in your calzone.

Mix in some herbs and spices and put a few dollops of passata in with the veg. Heat the rest of the passata in a pan or microwave and save for serving on top of the baked calzone.

Preheat oven to 230°C - the higher the better. Pop a pizza base on an oven tray. Dollop filling into the middle. Cover the filling in cheese - you can use soft cheese, or nothing if you prefer. Using a pastry brush, wet the edges of the base with soya milk. Fold it over and press the edges together to seal it. Brush the top with soya milk to make it go extra brown in the oven.

Cook for around 10 minutes until golden brown. Serve with hot passata on top.

By Chris Lowry.
allaboutchris.org



VEGAN PEANUT BUTTER BROWNIES.

Serves up to 10.

Ingredients:

250g dark chocolate

250g soya margarine

100g flour

350g sugar

3 tbsp gram flour

2 tbsp white wine vinegar

200g peanut butter

1 cup of soya milk

Melt the chocolate and soya margarine together. Beat the sugar and peanut butter together then add the rest of the ingredients except the melted chocolate mixture. Mix really well, adding milk until you get an easy-to-stir mixture, then add the melted chocolate mixture and stir until smooth.

Bake at 180°C for 20 minutes. You want a slightly gooey texture. Allow to cool and slice into portions.

By Komal Khan.

Go to girlwhoatetheworld.blogspot.co.uk for recipes, reviews and charity cake auctions (until 16th May).

PHOTOS BY CHRIS LOWRY AND JEFFREYW (FLICKR).

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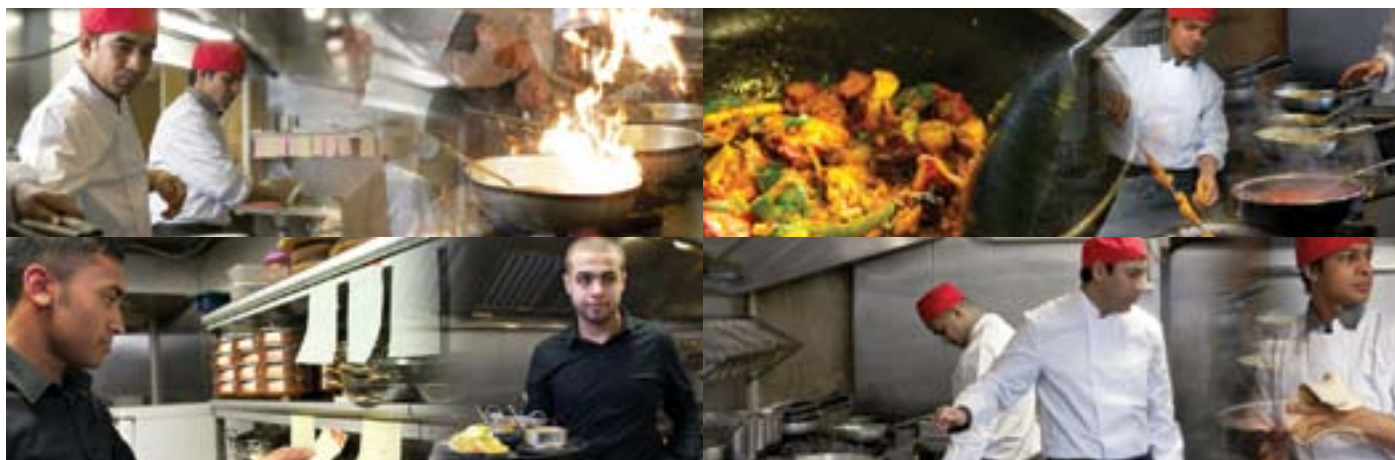
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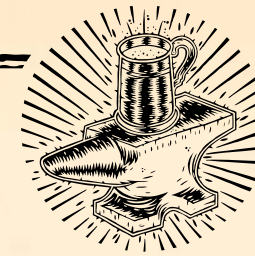


the **mogul room**

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EUROPE’S LAST DICTATOR.

ALEXSANDR LUKASHENKO’S BELARUS.
SAM JERSCHE.

Recently, I was lucky enough to attend the premiere of Europe’s Last Dictator with the filmmakers Mathew Charles and Juan Passarelli. Filmed over the past year, Europe’s Last Dictator exposes torture, state-sponsored murder and kidnap in Belarus under President Aleksandr Lukashenko, showing the situation from the perspective of Eva Nyaklyaeu, the daughter of one of the presidential candidates in the last elections, and Irina Bogdanova, the sister of another presidential candidate Andrei Sannikov. The documentary charts the violent crackdown on the country’s opposition following the rigged election of 2010. Much of the documentary was filmed undercover. It paints a picture of Lukashenko’s disturbed character and offers a rare glimpse inside one of the world’s most under-reported nations. The night was to be hosted by Joanna Lumley, the film’s narrator, with a post-screening Q&A session with Wikileaks founder Julian Assange.

I met up with filmmakers Mathew and Juan in London. As soon as we got on the tube we were surrounded by controversy. Londoners were clutching their free copies of the Evening Standard, which ran an article regarding the premiere entitled ‘How the Cult of Assange Plays Badly in Belarus’. The article claimed that ‘democracy activists in Belarus are furious with the Wikileaks boss because they believe unredacted US cables named their members, making them targets for the Belarus secret service’. The article echoed the words and tone of a similar piece published on the same day by the New Statesmen, which accused Assange of no less than ‘tightening Lukashenko’s grip on Belarus’. This attack on Assange was based on the alleged actions of Israel Shamir, who ‘reportedly’ met with Lukashenko’s chief of staff Vladimir Makai and handed over cables that named numerous opposition members. In a Wikileaks statement it is claimed that ‘Israel Shamir has never worked or volunteered for Wikileaks, in any manner, whatsoever. He has never written for Wikileaks or any associated organisation, under any name and we have no plan that he do so’.

When Mathew Charles was asked by the Evening Standard about the ‘controversial’ inclusion of Julian Assange, Charles stated that there was no proof regarding their claims and that he too was given the cables. Charles claims that some activists were mentioned but that they were already known by the regime. Mathew told me: “It’s a small group of London-based journalists that claim the involvement of Assange is a sell-out of those who fight for freedom in Belarus, but all of my friends and contacts in the country have welcomed the attention he’s bringing to their cause. I’ve had emails and Facebook messages thanking me.

“I wish people would report fact, not fiction, and just concentrate on what is happening in Belarus. One journalist said he’d prove Belarusians were against Assange being at the premiere by drawing up a petition. It never happened - I suspect because he couldn’t find the signatures.”

As we arrived at the premiere we were greeted by members of the Free Belarus Campaign, including Irina Bogdanova and members of the Belarus Free Theatre. A mixture of journalists, students and supporters started to arrive as trains rumbled overhead, and soon enough it was time for Joanna Lumley to introduce the film.

Lumley added her name to the cause of the film after having been made aware of the situation in Belarus by playwright Tom Stoppard. She said: ‘Like many people in the UK, I had no idea of the oppressive nature of the present administration of Belarus until I was invited to join a protest about the detention and disappearance of one of that country’s many political prisoners, Andrei Sannikov. As I learned more about the cruel and inhumane treatment of dissidents in a place so close to the UK, only just outside EU boundaries, I felt compelled to do what I could to help publicise the chilling facts of deaths and torture going on at this very minute. The more the outside world knows of these sinister secrets of Belarus, the greater the chance is of these innocent people being released... What evil deeds need is a bright light shone upon them.’

And a bright light is indeed shone upon the situation in Belarus in Europe’s Last Dictator. The undercover footage brings the reality and brutality of Lukashenko’s administration into clear view as Minsk’s largest protest against its regime unfolds before our eyes. Thousands of Belarusians are seen taking to the streets in support of opposition candidates who have been silenced by a repressive regime, only to face an army of riot police who stand in lines intimidating the crowd by banging their shields in unison. Brutality ensues as the police begin attacking demonstrators whilst beating and rounding up the presidential candidates, many of whom are still being held in KGB prisons to this day.

The documentary also features a series of witty animations by Jose Passarelli which add insight into the political situation of Belarus and offer a lighthearted contrast to the documentary’s more serious and sinister moments.

The Q&A panel also consisted of Irina Bogdanova, co-founder of the Free Belarus Now campaign, and Brian Bennet, former British ambassador to Belarus. Assange opened the discussion by explaining the origins of his interest in Belarus: ‘I first became interested in Belarus in a serious way when I met Ales Bialiatski, who was one of the presidential candidates who had been imprisoned for about two years and after our meeting together in Oslo he was imprisoned in relation to the events that you saw in this film.’ Mathew Charles went on to describe some of the difficulties he had making the film whilst pretending to be an exchange student learning Russian, adding a few anecdotes such as his shock at discovering that the flat he was staying in was next door to the KGB headquarters.

Irina Bogdanova spoke of the situation regarding her brother. She now knew which prison he was in and that he was alive, but that is all she knew. Former ambassador Brian Bennet gave a few insights into the way Belarus is regarded by Europe at large and hinted at the apparent hopelessness of attempts to rectify the situation. The only viable solution is to get Lukashenko out of office and that could prove to be extremely difficult given the current climate. Co-producer Passarelli spoke of the importance of social media and the need to spread the word about what is happening in Belarus. After the initial Q&A hosted by Assange, the panel was open to questions from the audience and the first question seemed to sum up perfectly the sentiments of everyone in the room: ‘What can we do?’

For starters, I would urge you to watch Europe’s Last Dictator and familiarise yourself with the situation in Belarus. As the aforementioned Assange controversy illustrates, it is all too easy to get swept away in a sea of soundbites and misinformation. It is harder to argue with raw footage of a scene unfolding before your eyes. Personally, I found it truly shocking to discover such an archaic and undemocratic regime is still at large in Europe, headed by a self-confessed authoritarian who idolises Hitler.

German Foreign Minister Guido Westerwelle recently wrote a report stating why Berlin was recalling its ambassador from Minsk: ‘It is intolerable for us as Europeans to see human rights and citizens’ rights in Belarus thus violated. This is the last dictatorship in Europe.’

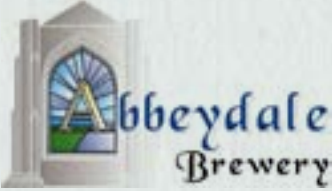
Lukashenko recently spoke out against the decision from the EU to impose sanctions on numerous Belarusian government officials, banning them from travelling to EU member states. In response to Westerwelle’s report, the President said: ‘When I heard him - whoever he is, gay or lesbian - talking about dictatorship, I thought - it’s better to be a dictator than gay.’

Europe’s Last Dictator recently won Best Documentary at the London Independent Film Festival. For more information on Belarus and how you can help, go to freebelarusnow.org.

You can watch Europe’s Last Dictator online at a cost of £1.20 by visiting journeyman.tv, searching for the film and clicking ‘Pay Per View’.

worldtomorrow.wikileaks.org





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First off, thanks to those who attended our events at the National Media Museum in Bradford and the Riverside in Sheffield last month. We had a lot of fun helping launch the release of the 'We Are Poets' film and it was great to perform alongside some of the Debt Records acoustic artists again.

Three poems for you this month. One from Maurício de Almeida Gomes, an Angolan poet and grandfather of João Paulo Simões, the editor of Now Then's Filmreel section. It has an amazing passion, and reminds me of some of the writing from the Spanish Civil War.

I really enjoy reading Joe Vaugn's work, his poetic voice is both vulnerable and sprawling, and seems to tap into a very contemporary use of language.

And finally one from me, about a holiday I had in the Lake District. Everywhere I went little boys were throwing rocks. Keep the prose and poetry coming to joe@nowthenmagazine.com.

WORDLIFE WEBSITE AND FORUM.

wordlife.co.uk

We've opened up a new Word Life website, with a blog and a forum, so check it out for news of upcoming events in the local area. The forum is also growing rapidly and we're hoping it will become a hub for the writing community to swap poems and discuss poetics, so head over and get involved.

FLAG.

we're a set aside people
spurned
misconstrued
a people which fought and was defeated.

therefore, in my psalm,
I cry out and propose, negro,
that our flag
be a black cloak,
dark as the night without moonlight...

over such darkness of mourning and grief,
of our colour,
write, my brother,
with your rough, hesitant yet strong hand
the word of strength:
unity!

then trace, unwaveringly
these primary, edifying
words:

work, enlightenment, education.

and in golden, splendid letters
(with now a firmer hand)
write, negro:

civilisation, progress, wealth.

in rose-tinted characters
outline with affection
the key-word of life:
love!

in white letters
draw with affection
the sublime word:
peace!

then
in bright red
in blood-red,
with ink made out of crushed black bodies,
in battles that we're still to fight,
in bright-red,
the colour of our blood
ground and mixed with bloody tears,
the tears shed by slaves,
write, negro, firm and confident,
each letter a block capital,
the supreme word
(eternal, noble ideal
of the troubled mankind,
for which it's been fighting and suffering)
write, negro,
write, brother,
the supreme word:
FREEDOM

around these lever-words
sow stars aplenty
each of them glowing
all of them immeasurable,
the perfect stars of our hope
the beautiful stars of our faith
stars that are sure to be found on our FLAG.

MAURÍCIO DE ALMEIDA GOMES.

As translated by his grandson João Paulo Simões. The published work of Maurício de Almeida Gomes defined what was to become modern Angolan poetry and was a crucial lever in the course of the country's history.

BOYS WHO THROW ROCKS.

On ocean shores,
Lakes and ponds
Little boys sit cross legged,
pondering
The weight of stones.

And it must have been
The same for neanderthal man
Who first held
its edges and
knew his hands were not enough.

And as each little boy,
Spends his stones
By picking them up
With small chubby fingers,
Lining his shoulder to the horizon
And letting fly;
There is something ancient
in this compulsion
to return each stone to the sea.

Do they like the way it sounds?

Do their hands throw away
Pieces of a distant past
To make way for new life?

Or does every little boy,
At first doubt he is real,
Not know where he was plucked from,
Or how the world dissapears
When he closes his eyes
And yet the sky changes
Colour in his dreams.

Perhaps taking this stone and displacing
It in the ocean
is a little boy learning
in his small way
he can change the world.

So if you ever see a little boy throwing stones,
Smile, show him the biggest stones
Aren't the best, point to the flat sharp
Pieces of slate, which can skip
Across the waters edge.

Because if they do not find out
they can change the world;
You will see not so little boys
On motorway bridges
With dirty fingers and rocks
That can break open
Glass, metal, mouths.

JOE KRISS.

R. KELLY.

i'm tired and it's a white hot afternoon
that is it's going to snow

and it's going to be dangerous as [country] was in 19-something-
something
on the roads so keep one eye on the time all the time

because time management
is a key into a successful examination

and i say i'm thirteen
when actually i'm twelve (check my myspace)

and i don't care how old rimbaud was
because "illuminations were fucking awesome"

i said to someone, somewhere, once
though i have never seen a real dolphin

and now i'm writing a valentine for you on the slight of my hand
saying "fuck the thought police

and fuck you" too
and because cars can kill people

i'm going to rank them next to bears
on a danger scale i'm making for my daughter's birthday

55 and entering a death sentence authored by the conservative
gvmt
i don't have enough hours to care about american politics or
political agendas

though i don't really want to be ignorant either
as in i don't want to eat or subscribe to animal murderers

because arguably my spotify playlists have individual souls
and i'm going to make a playlist called 'happy songs'

and i won't be cruel and kill it with sad ones

JOE VAUGHAN.



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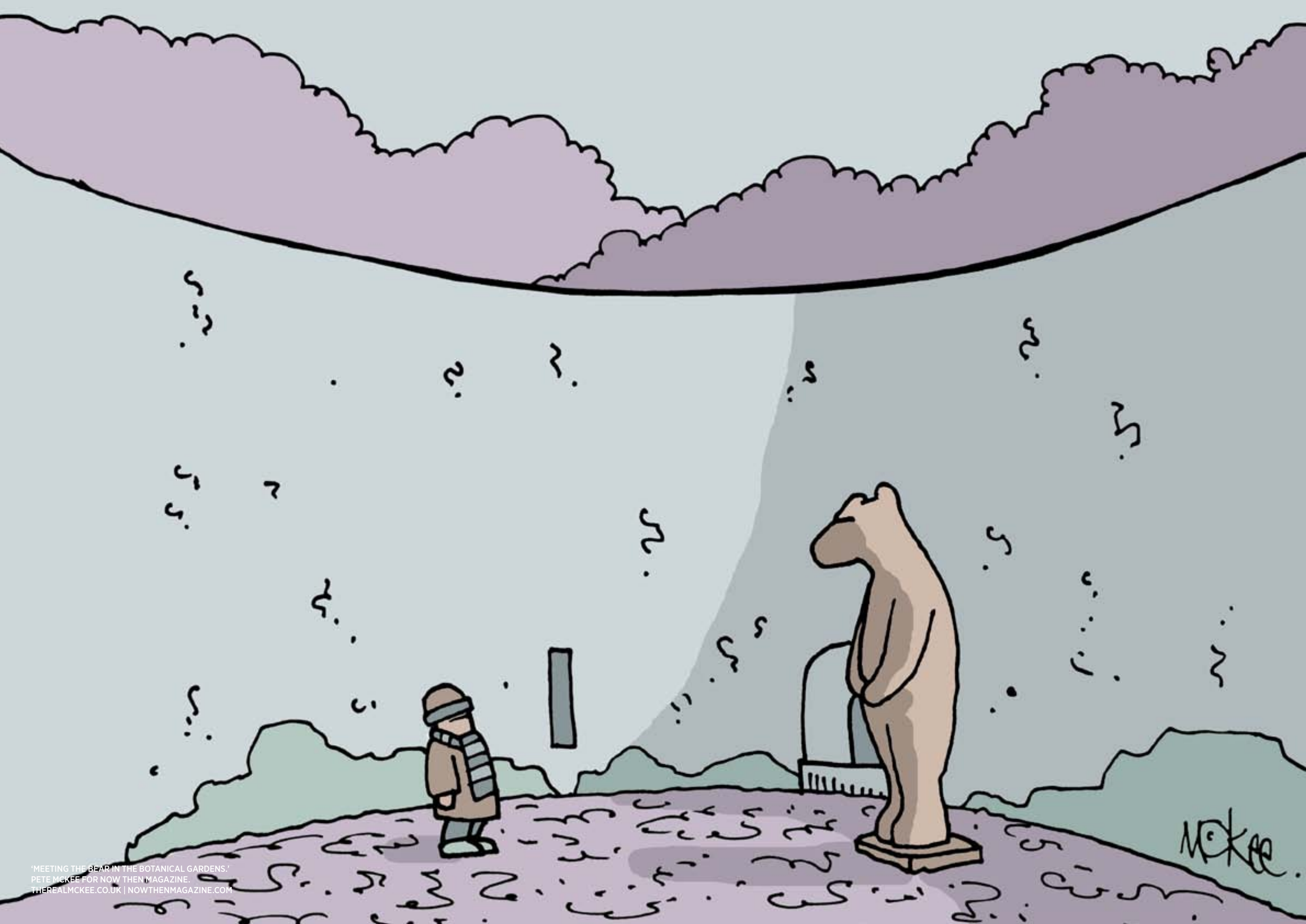
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PITCH AND PUT AT GRAVES PARK
ON A SUNDAY AFTERNOON.

PETE MCKEE.

A LOVE LETTER TO SHEFFIELD.
INTERVIEW BY SAM WALBY.

Pete McKee is one of the most immediately identifiable artists currently working in Sheffield. Even if you haven't heard the name, chances are the images on these pages will jog your memory, because he has taken on scores of local and international projects over the last few years, both commercial and self-initiated.

Starting his career as a cartoonist, first for Sheffield Wednesday and then for the Sheffield Telegraph, Pete has also been working with painting in recent years, enabling him to scale up his lovable, undeniably Northern characters, directly inspired by his upbringing and life in his home city.

Pete's work is on permanent display at his gallery A Month of Sundays on Sharrow Vale Road, as well as in regular exhibitions at other venues across Sheffield, the UK and the world.

What started you creating?

The desire never to do a decent day's work as long as I lived.

Tell us a bit about the pieces you have submitted for this issue of Now Then.

This is my love letter to Sheffield in 2012. As wonderful as my up bringing was, the Sheffield of today needs celebrating too.

Tools. What do you use regularly and what is your favourite?

Numerous 2B pencils in varying degrees of bluntness, a load of brushes in varying degrees of disrepair and dozens of tins of paints in varying degrees of solidification. The tool I favour/use most is a rubber.

How do you spend your days?

I spend my days running around like a blue-arsed fly, fretting about the state of the economy and waiting for flashes of inspiration to enter my mind. My best ideas very rarely come when I'm sat in front of a blank piece of paper.

The best thing I can do is go and do something mundane like brush my teeth or clean out the cupboard under the sink, then bingo! I've formulated an idea that will take the world by storm.

How has your art evolved over time?

I'm constantly reassessing what I do, why I do it and how to do it. All I need is the time to do it.

The evolution in my work has been deliberately subtle. I have a plethora of subject matter to tackle and ideas to fulfill in a style that people will know. I've no desire to cut a gerbil in half, stick QVC diamonique jewels to a skull or display the contents of a teenage council house bedroom just yet.

Any tips on how to approach art as a profession?

Stop scratching your arse, get out there and do it.

Do you have any exhibitions coming up in the near future?

We currently have my latest collection of work on display, The Girls Can't Help It. This is my homage to pulp fiction book cover illustrations and a testimony to the power of women.

For readers who are unaware, what is A Month of Sundays and what is going on down there currently?

A Month of Sundays is a gallery on Sharrow Vale Road that has a permanent display of my work but also operates as a gallery for other art. We try to be inventive with our exhibitions but also show work that people actually want to see. We also try to make the gallery as welcoming and fun as possible.

What makes you smile in art? Any local artists doing it for you right now?

I hate art that is full of bum notes. Art can be free-form with the odd jazz chord thrown in, but stuff that is poorly played makes me sad. So I suppose art with a good strong melody makes me smile. Kid Acne and Mick Marston are prime examples of the good. This isn't a criticism of people who create art for their own pleasure - if it makes you happy then that's all that matters.

How have you been involved with the recent protests/ action against the cuts to Sheffield Museums funding?

I organised a picnic in the Millennium Gallery one Sunday afternoon. It was heartwarming to see the response. Loads of families came and the kids filled a 60ft roll of paper with drawings and writing letting out their feeling about art and its importance.

Why have you remained in Sheffield all these years? And were you tempted to move away at any point?

Where else am I going to get a proper fishcake buttie and a decent pint?

Good advice you wish you'd been told earlier?

Don't sign contracts without getting a lawyer to read them first - EVER!

therealmckee.co.uk





A Pitstop at the Soda fountain
a Toasted T. Cake and a Cup of tea



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SOUND.

FESTIVALS.
SAM WALBY.

SHAMBALA.

23RD-27TH AUGUST.
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If you read last month's Now Then you will know how much we love Shambala. Taking place over the August bank holiday, it is a fantastic all round experience and always attracts a large Sheffield contingency, many of them dressed up outrageously for the entire weekend.

Most festivals make big bookings and hope the music will be enough. Shambala always has a great line-up – this year it includes Roots Manuva, DJ Yoda, Mungo's Hifi and more - but the emphasis is always on giving punters a whole package of music, cabaret, comedy, spoken word, art installations, guerilla science lessons, workshops and even the Shambolympics, featuring such athletic endeavours as 'the Pent-up-agression-athlon' and 'jumping for a long time'. In short, a proper experience that appeals to all the senses, not just the ears. Just some examples:

IDLER ACADEMY.

The idea of the Idler Academy is to bring back old school teaching subjects and styles. Described as "combining the atmosphere of cultivated leisure that distinguished Plato's Academy with the lively conviviality of the 18th century coffeehouse, and a good dose of the 1950s grammar school", the Idler Academy essentially aims to cultivate academic and practical skills, fostering creativity and intellect to help people become "self-reliant, capable and competent". Lofty aims indeed.

THE BIG BURN.

Shambala welcomes multidisciplinary artist Glenn Anderson back to the festival for the third time this year after the success of his Burning Dragon in 2011. Anderson's team of talented sculptors will build a large creature made out of discarded cardboard, wood and random bits of junk, and then set it on fire for all to see.

THE LAST STOP MOTEL.

The Last Stop Motel is hosted by performance group Rolling Stage, whose motto is "Putting the 'art' back into 'party'". Combining interactive theatre with a guided tour performance twice each evening, it is a hotel experience like no other, taking in entertainment of almost all forms, before concluding with a late night party.

SHAMBALAFESTIVAL.ORG

PEACE IN THE PARK.

9TH JUNE.
PONDEROSA PARK.

Now entering its ninth successive year, Peace in the Park Festival is a Sheffield institution – a day when people from all over the city and further afield come together to enjoy eight hours of top quality performances across multiple stages, delicious local food and drink, and the peaceful company of others. Oh, and it's completely free of charge.

Peace in the Park began in 2003 and has since grown to encapsulate everything that is great about Sheffield. Its unassuming atmosphere and independent ethos has always been an inspiration to us at Now Then, and we will again host the Other Stage this year, bringing a blend of acoustic merriment and full-band glory to the Ponderosa. King Mojo is in charge of scheduling on the Main Stage, FroZac and Ashanti Beats will oversee the Community Stage, and the usual Dance Tent will be hosted by Sequoia. Elsewhere, the Red House will take care of the Acoustic Stage, while there is also the Kids Zone, featuring arts and crafts, circus skills and music making to keep the little uns busy.

PITP also raises money for worthy causes each and every year. This year, proceeds will be split between Names Not Numbers, which supports small community projects all over the world, and CRESST, a conflict resolution education charity based at Scotia Works in Sheffield.

The festivities run from midday until 8pm on Saturday 9th June at the Ponderosa in Netherthorpe. We strongly advise that you attend this knees-up, because pretty much all tastes (musical and otherwise) are catered for. As I said earlier – friendly, unassuming and independent. You can't say fairer than that.

FUNDRAISERS:

A group of dedicated volunteers work all year round to make sure PITP is possible, while like-minded promoters host events to raise money towards the cause. A number of fundraising events have already taken place, but the biggest is yet to come. Get yourself down to Yellow Arch Studios on 11th May for a night of live bands and DJs spread across five rooms.

VOLUNTEERS:

PITP relies on a small army of volunteer stewards to make the event happen on the day. Volunteers are asked to work four hour shifts – 10am-2pm, 2pm-6pm or 6pm-10pm – and will be rewarded with a free meal, drinks and eternal gratitude. Contact Kinder on stewards@peaceinthepark.org.uk if you are interested.

PEACEINTHEPARK.ORG.UK
CONTACT@PEACEINTHEPARK.ORG.UK

ABE.

7TH APRIL.
BUNGALOWS AND BEARS.

REVIEWER - CHARLOTTE TANNER.

The Sheffield-based collective Abe sum up their music in five words - textural, under-produced, whirring, hypnotic and tropical. Abe is made up of brothers Tom and Oli Rogers and Matt Clubbs Coldron, who they have known since they were kids. Their music is a combination of samples and live experimentation, all altered and put into a new context to create new meaning.

I spoke to the band before their sound check. It was refreshing to see that these guys don't take themselves too seriously, yet performing live is something they are very serious about.

The set up on stage consists of each member being hooked up to a laptop to trigger samples. Tom is not your average drummer because there is no drum kit. Instead he is accompanied by a Roland Octapad percussion controller, a floor tom, a cymbal and a midi keyboard to create beats. Oli plays samples and adds acoustics to tracks with the use of live percussion. Matt plays piano chords whilst his vocals are intertwined among the layers of sound each member is individually creating. Each track often has a hidden process behind it and together they see themselves as a band rather than producers. It is clear from their performance that they place a lot of importance on putting on a show.

When I spoke to them they said 'Danaë' was their favourite to play live. With its yearning vocals and big beats, it has the workings of being the 'pop' song on their eponymous EP.

This band have many layers that they bring to life during their performance. Nothing is lost among the samples, sound effects and loops, reflecting Abe's care and craftsmanship. Intros, interludes and alterations help to mix things up a little during the live set and add to the material presented on the EP. Although Abe owe a considerable debt to such greats as Prince, Animal Collective and Tom Krell, their music is completely their own.

NIGHT TRAIN.

13TH APRIL.
PENELOPE'S.

REVIEWER - LEWIS PENDLETON.

To call this the most sharply dressed night in Sheffield would not be to damn it with faint praise. This writer would wager that the standards of male grooming in this monthly appreciation of motown, northern soul and 1960s R&B are unrivalled in this city. And while it is a fine sight to see so many peacocks in one place, you would be hard pushed to find a poser amongst them. Pretence and affectation have no place here and that is what makes this relatively new addition to Sheffield's nightlife so refreshing. It is just a roomful of friendly faces genuinely enjoying some of the most exciting music ever made.

Brought to a grateful city by the fellas behind the Okeh Café on Abbeydale Road - if you haven't been there yet, the lasagne alone is worth the trip - Night Train is normally on the second Saturday of every month at one of our most charismatic little venues and is routinely opened by the six-piece Soul Faces, who ably warm the assembled feathercuts up for a few hours of swerving and spinning like it's 1965.

This third Night Train, however, had to be brought forward a day at short notice from its well-publicised established slot, much to the chagrin of organiser and all-round lovely bloke Russ, especially as this ruled out any live accompaniment. But even a rainy Friday the 13th couldn't stop Penelope's being packed with assorted mods, soulgirls and smoothies doing the Skinhead Moonstomp.

Soundtracked by the likes of Booker T, Sam Cooke, The Who and Desmond Dekker, this is about as authentic an experience of those long-gone days of the Twisted Wheel and Wigan Casino all-nighters as you will find. A testament to Russ and co's success in re-creating those heady times is the number of silvering zoot suited Ace Faces present, each no doubt with stories of purple hearts and rocker-bashing with which to regale the fresher-faced generations who have discovered this ageless music. And therein lies its charm; young and not-so-young in some of the shiniest brogues ever seen, just having a good time to good music. Get on the Night Train.

FOLK FOREST v WORDLIFE.

21ST APRIL.
THE RIVERSIDE.

REVIEWER - JACK UNSWORTH.

Saturday's gig at the Riverside, organised by the Regather trade co-op, was a giddy blend of diverse elements. With music downstairs and poetry up, it had a lot going on.

The first musical act on was Joe Banfi, whose songwriting skill and delivery are formidable, even more so when backed so lusciously by Ben Eckersley on cello. Together they had captured their emotions and built them up impressively for the audience, taking seemingly simple ideas through giant steps into something sincerely moving. Well worth seeing again.

The strange and unusual Louis Barabbas followed, playing solo without his usual cohort, The Bedlam Six. His stage presence was fiery and theatrical. He jumped about on stage and sometimes from the stage to the crowd, guitar lead in tow, pulling off some of the greatest high kicks I have ever seen while still playing the guitar. His songs seemed dark yet candid and insightful, despite the unreal, avant-garde storytelling in each song. Other people there tell me that I once saw his whole band at a festival. I have never had such a good reason to curse my festival amnesia before.

By some happy serendipity, an audience member had brought a dog to the gig, and the dog found Barabbas's somewhat expressive voice either terrifying or antagonising. It began to bark at the singer just in time for a song that is - that's right - about a dog. 'No, you don't come in until verse two,' replied Barabbas, not missing a beat, showing me the finest piece of inter-species audience participation that I have ever seen. I never found out the name of the dog, but I predict great things.

Maybe Myrtle Tyrtle followed, albeit without their brass section, with a blend of so many genres that it seemed hard to grasp. There were a few points where it seemed that they were playing something inspired by Blur's **Parklife** album, but then the song would go into a bland 'fast bit' that just seemed like sped up Americana with an annoying punk rock beat. At other times there were guitar solos that sounded sweet like Santana, before going bland-fast again. But the crowd seemed to love their raucous energy, so they must have been pressing some people's buttons.

I'd like to have seen more of the upstairs events, but despite efforts to prevent the two rooms from overlapping, I did end up missing some things upstairs that I'd wanted to see, although that was partly due to the weight of the crowd that I had to wade through. However, I did catch some local poetry, including Sarah Thomasin reading some poems from her ambitious endeavour to write 100 poems in 100 different styles in 100 days. An impressive feat.

WHAT'S ON.

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Hasn't spring been wonderful? It was hot and then it was cold and then it was hot again and then it snowed and then finally we all bought 99p flakes (although they did cost us £1.75 each). Freak weather and ice-cream inflation aside, Sheffield has recently been spoilt for choice in the entertainment department and you'll be pleased to know that May shall be no different.

THE CORRESPONDENTS.

4TH MAY / SHEFFIELD STUDENTS' UNION / £6 ADV.

Jazz, electro, swing, DnB, hip hop and more will be unleashed as festival darlings The Correspondents return to Sheffield after a 14 month absence. Trampoline? Conveyer belt? Check and check.

FOXTIVAL.

6TH MAY / THE FOX AND DUCK / FREE.

The suffix "-val" has started being used on the end of words and it can only mean one thing - festival season is well and truly here! This delightful all-day affair features live acts from midday till 11PM, as well as having a variety of fine ales on sale.

SHEFFIELD TECHNO INSTITUTE.

12TH MAY / FEZ CLUB / £8 ADV.

The STI collective take things up a notch this month as they invite one of techno's most exciting producers, Luke Slater to the Fez Club. As they've put it themselves: 'more speakers, more people, more hours.'

ASHANTI BEATS.

18TH MAY / PENELOPE'S / £4 ADV.

The fantastic East Park Reggae Collective headline the latest Ashanti Beats event which is fast becoming synonymous with great live music. It's also one of many upcoming Peace in the Park fundraisers, so dig deep.

BRIAN DAMAGE & KRYSS TAL.

19TH MAY / LANTERN THEATRE / £10 ADV.

Edinburgh Festival veterans Brian Damage & Kryss tal come to the Lantern Theatre as part of the brand new Tickled Rib Comedy Club. Expect silly songs and the odd bit of Spanish dancing.

DJ DEREK.

27TH MAY / BUNGALOWS AND BEARS / FREE.

Long time reggae, ska and dancehall selector DJ Derek swings by for a Sunday evening session.



LEVON VINCENT.

FABRIC 63.
FABRIC RECORDS.

REVIEWER – JACK SCOURFIELD.

New York, New York, it's a helluva town! The gateway to the Land of the Free is a metropolis where they like their buildings big and their breakfasts even bigger, and where giant apes have felt too embarrassed to maraud ever since that incident in 1933. For those of you with little interest in the world of house music, for whom Shed is merely an outbuilding for storing bikes and the occasional hastily-filled jerrycan rather than a Teutonic techno mastermind, your experience of New York electronic music may not extend much further than Ross' experimental jams in that episode of Friends ("INFINITE TIME-IME-IME-IME").

While it may constantly play second fiddle to Detroit and Chicago in the house music history books, New York has a rich heritage of slick, sultry clubbing culture. With its unique garage house sound originating from the Paradise Garage discotheque in the 70s and 80s, the Big Apple has spawned dance music legends from Francois K to Kerri Chandler, with a couple of Todds (Terry and Edwards) along the way. Nowadays, New York house is typified by a smooth and refined pulse, often oozing understated class and ensuring that revelers don't so much dance as shimmer. Levon Vincent is arguably the don of the city's current scene, and for **Fabric 63** he's pulled together previously unreleased work by fellow residents to brush the Fabric brand with a big fat slice of NYC.

Joey Anderson's 'Earth Calls' sets the tone of the mix with a steady throb that is gentle but focused. The key with this mix is that Vincent never 'drops' a tune. Each track is blurred into the next with the kind of stealth that the US Department of Defense invests billions of dollars in each year. DJ Jus-Ed's 'Blaze' ups the tempo, with newcomer JM De Frias' 'Intrinsic Motivation' providing a steady build of chiming tantalisation before Vincent introduces a couple of new tracks of his own - the whirring, uncompromising 'Stereo Systems' and the shuffling euphoria of 'Polar Bear'. The beauty of Vincent's body of work is his ability to craft tracks that can be devastatingly massive but with the most minimal of effort. 'Man or Mistress', one of the most lethal tracks of the past few years, is a prime example, and each of his unreleased efforts on Fabric 63 maintain the same qualities, while his established modern-day classic 'Double-Jointed Sex Freak II' sits resplendent at the core of the mix.

Fabric 63 leaves you with an education in both fluent mixing and the rich state of New York house. Charming both as an overall work and as a collection of songs, this entry into the London club's long-running CD series leaves you in no doubt that such products can still be thrillingly relevant. Now if you don't mind, I'm off to name my first-born child 'Double-Jointed Sex Freak II'.



LONE.

GALAXY GARDEN.
R&S RECORDS.

REVIEWER – TOM BELSHAW.

Why do all Blink 182 songs sound the same? Why did Michael Jackson keep banging on about the colours black and white? Why in the name of all that is good in the world do people keep listening to Skrillex?

It's all about artists "doing a Glenn Miller" and finding their sound.

You can spot a Lone track a mile off. Any time you drift off and start to imagine a nightclub themed bonus stage on Ecco the Dolphin, or start seeing colours like aquamarine or fuschia, you're most likely listening to Lone. Either that or you ate the 'funny' fruit pastille your flat mate left on his windowsill when he moved out.

Lone's use of scattered chords and notes, akin to that of an autistic child playing Chopin, are all his own, like the 9th chord progression at the end of a blues song, or when Switch has to put his name in every bloody remix he does because he managed to find a sample that sounds vaguely like his moniker.

I'm a massive advocate of Lone's signature sonics, so when I say all his songs sound the same it's both informed and perfectly acceptable. It's the same principal as me getting away with talking Patois on account of my ex girlfriend being black.

You know where you stand with Lone. You know it's going to sound like someone playing a Mega Drive at a warehouse party. Like freshly washed bed sheets, his new offering is suitably familiar and yet different enough to pique interest.

The two collaborations with Sepalcure's Machinedrum are stand-out efforts. The output of both artists is seemingly made for partnership, and these tracks are packed to the gills with big 808s, lush pads and haunted vocals.

Floaty, early 90s rave culture is the order of the day for tracks like 'Raindance' and the absurdly good 'Crystal Caverns 1991', while everything else is smattered with healthy doses of Boards Of Canada and Chicago house. Frenetic yet perfectly under control, verging on intense but always subdued, and above all produced and mastered to the brink of perfection, this album is most definitely a progression from previous efforts, just not in the grandiose way you'd expect from a fifth album. So fixed is Lone on the idea of his own sound, he can obsess over fine-tuning it to make sure it will always stay familiar.



BLOOD SPORT.

FRUITS - THE TYE DIE TAPES RECORDINGS.
TYE DIE TAPES.

REVIEWER - BEN DOREY.

I first met Blood Sport early last summer, a hyperactive trio of young men in the beer garden of the West End flitting through subjects of conversation even faster than their music moves through areas of influence. Watching them play that night I was impressed by the way they carried the raw energy of post-punk into something altogether greater, a complex battery of affected vocals, instruments and Sub-Saharan polyrhythms. Carried over from the punk side was a certain amount of unnecesary attitude and bile that felt a little laid on during a summer's evening in a pub, but overall I was excited by the potential of the band

Fast forward nine months and Blood Sport are an evolved beast, delving deeper into their African influences, developing as musicians and shedding the less favourable aspects of their punk influences whilst still being able to wield its energy when the music requires. The playing on the new recordings is simultaneously more complex and less showy, and the whole affair has got a lot more groove to it. Most noticeable is the way the guitar lines have moved further into their own sound, a complex rhythmic jingle-jangle that reminds me of Congolese veterans Kasai Allstars, but with Western cadences and distortions. This all cascades in lengthy patterns over an onslaught of ever-changing rhythms by drummer Sam Parkin to unique effect.

Opener 'Palomar' builds nicely, with energy slowly developing from looping guitar lines intertwining over an intricate beat, reminding me for a moment of Talking Heads until the band takes an abrupt turn into a wailing instrumental that cleverly ebbs and flows between ultra tight and loose through the band's admirable mastery of delay and reverb. '20202016' continues in the same style and key, with a faster tempo combined with a rather more frenetic drumbeat that stumbles over itself throughout upping the energy levels. This is the kind of track that has people dancing like idiots at Blood Sport's unbroken gigs.

'Warm Hammer' is a marked change in mood, showcasing a more introspective side of the band, with less afrobeat influences and more linear guitar lines. I won't pretend I could hear the lyrics past all the effects, but the song carries a powerful emotional element different to their other material. 'Ode to Finn and Jake' returns to the jaunty rhythms and riffing of afrobeat with some swaggering slow chords, before culminating in a maelstrom of noise that holds all the more power on these recordings due to the restraint shown elsewhere.

If this is a 'transition' release then I'm frothing at the prospect of what's next from this band.



RICHARD HAWLEY.

STANDING AT THE SKY'S EDGE.
PARLOPHONE.

REVIEWER – BEN ECKERSLEY.

Over five studio albums, Richard Hawley has cemented his status as a local musical hero, very successfully carving out a niche that, whilst not hugely original, has set him well apart from the vast majority of acts from this city that have achieved national recognition. I associate his style deeply with that of Roy Orbison and other stars of the late 50s and 60s - deeply melodic and lushly orchestrated. It's easy to forget that his career began as a guitarist, not a singer – as a member of Longpigs, a touring member of Pulp, and (apparently) a guitar soloist on All Saints' unedifying cover of 'Under the Bridge'. It's to the guitar that Hawley has returned on **Standing at the Sky's Edge**, his follow up to 2009's **Truelove's Gutter**. For his first major label release, it's astounding how far he has travelled from the characteristic sound that made his name.

Expressing a desire to simplify things, this record is, in his own words, 'a live album with two guitars, bass, drums and rocket noises'. There is a range of rock influences present that will surprise many of his fans, and not a single violin can be found. It is filled with grinding distortion pedals and heavily imbued with reverb and delays. There are broad washes of sound, with hints of psychedelia, occasional bursts of Indian ragas, and a raw energetic undercurrent. The most obvious comparison is with The Verve's early work – their debut **A Storm in Heaven** could be a companion record.

As a long-term fan of Spiritualized and many post rock bands who share a similar musical realm, I was initially excited to hear this change in direction, but overall the album has left me unmoved. There are two critical weaknesses: one is self-indulgence, the other a failing of self-awareness. The indulgence comes in the form of solos – lengthy, ever present, and all doing very little to elevate or develop the music. The latter comes in the seeming rejection of his core strength as a writer of melodies. Unlike his previous albums, which are full of hummable tunes, the majority of songs here move around a tiny range of notes. I greatly admire Hawley's courage in such a wholesale change of direction, but in the end this is not an interesting album. Stand-out track 'Don't Stare at the Sun' is a surprising and beautifully tender moment. It is accompanied simply, without any of the pomp of his previous work, but is unmistakably Hawley. And the tune is stuck in my head.

As an epilogue, Sky's Edge joins Lady's Bridge, Coles Corner, Lowedges and Truelove's Gutter in the Hawley Map Of Sheffield. It's the hill above Park Hill. Once the site of a now demolished estate, before that Sky's Edge was the home of a gambling ring and the site of scuffles between Sheffield's police and gangsters. Fascinating!

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Mo 07/05	19:30 Lantern Theatre ▶ Harley Live/Drowned in Sound PERFUME GENIUS ▶ SOLD OUT
Th 10/05	19:30 The Harley ▶ Plug Live ▶ ADMIRAL FALLOW
Sa 12/05	14:30 Queens Social Club ▶ Death By Shoes ▶ OUR BAND COULD BE YOUR LIFE ALL-DAYER
Tu 22/05	19:30 The Harley ▶ Harley Live/Small Ideas ▶ SHABAZZ PALACES
Sa 26/05	19:30 The Harley ▶ Live Nation ▶ ALT-J
Tu 29/05	19:30 The Harley ▶ Harley Live ▶ ISLET ▶ STALKING HORSE
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In 1976, Peter Hook was involved in the founding of one of the most important British bands of the last 40 years. For most people, the work of Joy Division is overshadowed by the suicide of Ian Curtis on the eve of the band’s first US tour in 1980. Admittedly it can be hard not to see their music through Curtis’ eyes, particularly the sombre and isolated **Closer**, released after his death to great commercial and critical success. But there were four members of Joy Division, and each contributed their own part to a sound that has been imitated countless times since, Peter Hook himself primarily playing bass guitar. After recruiting keyboardist Gillian Gilbert, the remaining trio of Hook, Bernard Sumner and Stephen Morris then went on to form another milestone musical act, New Order.

Since splitting with New Order in 2007, Hooky has been involved in the opening of The Factory (FAC251) in Manchester, a sort of re-imagined version of the legendary Hacienda (FAC51), one of the greatest clubs in the North during the 80s and 90s. He is now touring Joy Division’s debut album **Unknown Pleasures** in the UK with his new band The Light, putting the finishing touches on a new book out in September entitled Inside Joy Division, and making preparations for the 30th anniversary of the Hacienda.

Why have you chosen to do Unknown Pleasures on this UK tour?

I never really thought I’d do more than one gig of Joy Division songs. I got the idea from Primal Scream, because they were doing the whole of **Screamadelica** a few years back. I knew I wanted to do a celebration of the band and Ian’s life, because I’d been frustrated with the one in Macclesfield. When we were in New Order, it felt ok to ignore it. Outside, somehow I thought, how did we ignore it? It just seemed daft. The significance that Joy Division has with so many other groups – you can’t not acknowledge it.

The first gig sold out so we added another night in Manchester at the Factory. That was it as far as I was concerned, but then I got a request to do a festival, and then another, and I just thought “this is fucking great”.

PETER HOOK.

UNKNOWN PLEASURES.
INTERVIEW BY SAM WALBY AND BEN JACKSON.

In England the criticism was heavy, especially on the internet. Originally I had singers that I’d known for years who were going to be involved, but the critique was so heavy that they bottled it. The only one who had any balls was [Happy Mondays vocalist] Rowetta, who said, “Let’s face it, you’re going to have to do it”. At first I thought, “I don’t want to step into Ian Curtis’s shoes, I just want to play bass...”

But it makes sense for you to sing...

Well it gives it a thread, which is nice. But the thing is, you can play to 10,000 people, and they can all be going nuts and loving it, but there can be one bloke with his arms crossed. And it’s all about him! They’re all saying, “Why don’t you look at us? We love you!” and you’re looking at him thinking, “Bastard!” That’s what it became with doing these shows in England, so that’s why I didn’t do it originally.

Well hopefully you’ll enjoy Sheffield.

I’ve played here a lot. The first gig we ever did in Sheffield was at The Limit, and Phil Oakey [of the Human League] loaded in with us, pushing our flight cases! His fringe kept coming down and he kept banging stuff into the walls. We used to come over here to see Cabaret Voltaire. When Ian died, they were really good at helping us get our mojo back. We went to the Weston Works studio and we used to play there quite a lot, because it felt like there was something missing and working with them we kind of got it back.

I did an interview with Richard H Kirk a few months ago actually.

He’s a mad fucker, isn’t he? Has he still got all that make up on? He’s such a nice guy. You know, they were one of the weirdest groups to work with. They used to write a great song, listen to it and say, “That is a great song – let’s fucking destroy it!” And you’d be saying, “Hang on that chorus is great that,” and he’d say, “Yeah it is, isn’t it?” [pretends to twiddle knobs violently]. That was just how they liked it, and that was quite nice to see, because they weren’t precious or courting stardom. They were really radical and they meant it, to their own detriment in fact!

How did returning to Unknown Pleasures compare to re-learning Closer? Because I imagine that was probably a harder task in some ways.

Unknown Pleasures was very aggressive, very rocky – four people at their most confident. That gung-ho aspect is easy to hide behind. When you get to Closer, it’s completely and utterly different – very melancholic, very delicate. But because Closer was released after Ian died, we ignored it. We never read any reviews, we never even got to play the songs live. I must admit that Closer is magical to play because I never got to play it before.

Did you feel under pressure to keep as true as possible to the studio versions in a live setting?

I never appreciated the beauty of what [producer] Martin Hannett did for us. I loved the band, but we were always completely different live to on record – much faster, much punkier, much more raw. When I came to transcribe Closer, it struck me that most people had heard us much more on record than live. Martin used his production techniques to fill the music out. I must admit it took me 30 years to say it, but he did a fucking great job. He enabled Joy Division’s music to last all the way through. If I’d have produced it, it would’ve sounded like the Sex Pistols.

It’s ironic that you started as a punk band, but what you ended up with was something very un-punk.

Really early - we got something completely different to a punk band really early in our career.

I wanted to ask you about the scenes of Joy Division in the studio in the film 24 Hour Party People. In particular the part when Ralf Little, who plays you, is recording a bass part and Martin Hannett says, ‘You wear it very well - now play like a fucking musician.’ Was he really that hostile in the studio?

[Rolls eyes] Yeah, it was really, really difficult. You never knew what the fuck he was talking about, but his thing was that he was a catalyst. One of my mates once said that Martin Hannett is the only producer you can put in with a group, and regardless of how well they’re getting on, within two hours they’d all be at each other’s throats.

Let’s talk about your new book. I’ve read [Ian’s wife] Deborah Curtis’ Touching from A Distance a couple of times. It’s really interesting but every time I read it I want more of an insider’s perspective.

But maybe you won’t like the insider’s perspective when you get it! I remembered pretty much everything there was to remember, I think. When I started the Hacienda book [The Hacienda – How Not to Run a Club], I thought I wasn’t to blame for the problems, the loss of money and whatever, but by the time I’d finished I realised I was. Not entirely, but if someone is spending your money and you don’t tell them to stop, then it’s your fault. In a weird way I thought writing the Joy Division book would make me realise that it was everyone else’s fault, but by the end I once again realised I was just as much to blame. I re-read Debbie’s book before I started mine, just to make sure I didn’t miss anything. I think her annoyance was that she was excluded, but you give four lads a bite of the cherry and it’s “see you darling!” It’s a very selfish age – 21 or 22.

How has the live show gone down abroad so far and which album did you do?

This time around we were doing Closer. We’re doing it all chronologically, so the idea is that the first time we visit a country we do Unknown Pleasures, second time Closer and third time Still. When we played at The Factory we even did the early EPs and samplers. I can’t reconcile doing a ‘Greatest Hits’ tour, but I can reconcile playing the LPs in full, in the right order. That said, my son has convinced me to do a few tracks from Closer on this UK tour.

What’s the plan for the Hacienda 30th anniversary celebrations?

I was going to do a low-key party at FAC251, but my partner suggested doing it at the Hacienda, which is now an apartment block. I thought it was a stupid idea at first, but lo and behold, he sent me off and I’ve talked them into doing it. Not only have you got a Manchester revival, you’ve also got a Hacienda revival. The last rave! It’s great, especially with the Stone Roses, the Happy Mondays, Inspiral Carpets and New Order, and the fact that it’s all come back round again. Having the Hacienda back for one night only is pretty wild!

For the chance to see Peter Hook and the Light perform the entirety of Unknown Pleasures at the Leadmill on 29th May, simply ‘like’ our Facebook page and express your interest. We’ll pick a winner at random a week before the gig.

You've probably heard of Off Me Nut already, or at least recognise the big yellow smiley logo branding their releases. Regularly playing bills on stages at Glade, Bangface and raves pretty much around the country, the label has only been functioning for two years and is now on its 64th release. Prolific and all encompassing, the latest Dankle Brock Out mix features a suitable amount of 90s pop and breakcore, like the end of term school disco has moved from the local Brownie hut to a Venetian Snares gig.

Their website alone has all manner of treats to discover, with many a homemade video, mixes and extra tracks, including a version of the Due South theme tune. You can't ask for much more really.

What's the background behind the label?

Mikie: The label was set up by myself (Dankle) and Tich (from Squire of Gothos) at the beginning of 2010. The idea was basically to give a platform for the music us and our pals were making.

Tich: The name was originally a made up label Squire of Gothos claimed to have a release coming out on. Liam O' Shea from Mixed in Sheffield was doing a video interview with us on the back of the Red House. We'd had a few by that point and were flinging answers about all over the place. As we've grown a bit we have had releases from further afield.

Mikie: The majority of the releases are set up on a pay as much as you want basis, and the generous people who do donate allow us to run the website and buy equipment that we need to go and play gigs.

Can you take us through a few of the folks you've released on the label?

We've released a fair bit of local talent who you may have seen playing round the city. The list includes Droid, Platapussy, Kid Lib, Moova, J69, Mr Sly, Walter Ego, as well as a host of producers from outside Sheff, like Sarantis from Leeds, Bruce Stallion from Brighton, Clip and Carbine from New York and Sticky Disco from Israel. There's a lot of music to check out: jungle, bassline, breakcore, house, techno, mash up. If you like raving there'll be something in there for ya!

What's your favourite OMN release so far?

Mikie: Probably Now That's What I Call 50 Tunes in Under 50 Mins. For our 50th release we asked producers to send in a one-minute track to make up a release with 50 tracks on. There were a lot of people involved with this one. There are a few tracks which are just jokes, but there's a lot of variety on there.

Tich: I can remember buzzing off the release by Catman from London quite a bit - still one of my favourites I reckon.

I've seen that you've been delving into more metal territory with Temple of Coke. Can you tell us more about that venture?

Mikie: Temple of Coke is probably the best band in Sheff. It's made up of the Squire of Gothos and this bloke called Archer. They have a new album dropping very soon. You can check their releases on the Temple of Coke Bandcamp page. They also have a new video out for 'Dreams', which is worth a look as well.

Tich: Me and Big Al met through the punk scene in Sheffield. We were in Big Difference, a hardcore punk band with tunes about cider and bus prices. This ended about 2007, I think. The new band Temple of Coke is just getting back to the guitar vibe we always loved but without sticking to a set genre. When it comes to riffs we don't give a fuck any more, we'll play owt!

What releases have you got coming up?

Forthcoming we have a new Droid release. We're in the process of sorting a release with DJ Shitmat (Wrong Music). Luke's Anger has a release soon as well. Also on the horizon we hope to be releasing our first 12" vinyl, a Squire of Gothos/Phatworld split.

What events have you got coming up in Sheff and beyond?

In Sheff we have our own night coming up at the new Summit Studios space on 4th May. We have a couple of guests, one being Dave Skywalker, best known for doing the opening sets at Bangface Weekender, and also Bristol based Demon Cabbage. We're also doing something for Tramlines but we're not sure how much we can say about this at the moment.

Outside Sheff, we have sets in Brighton and Bristol coming up. Squire are off to Slovenia next week. We'll be at Boomtown Festival, Soundflow Festival and Summer Saturnalia, so it should be a pretty good summer on that front.

offmenutrecords.com



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**BENJAMIN FRANCIS
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THU 1ST NOV
ELIZA CARTHY BAND

FRI 30TH NOV
LETZ ZEP

SUN 16TH DEC
THE SAW DOCTORS



FILMREEL.

THREE FILMS - THREE DECADES (PART 2).

This month we close our venture into the identification of the three films that most defined the last three decades by expressing the unacknowledged. Form, content and approach can be seen as direct products of their time, but we’ve seen in the first two examples printed last month that there’s no coincidence in those films having been made by those particular directors.

Nine ½ Weeks could only have been made by the most vilified and underrated Adrian Lyne. Those prone to judgement will readily agree, but despite having made himself an easy target with his other forays into sexuality – such as the embarrassing **Indecent Proposal** (1993) and ‘the way too literal’ adaptation of **Lolita** (1997) – I would maintain that Lyne’s talent as a filmmaker is unquestionable. At his best, through films like **Jacob’s Ladder** (1990) or **Unfaithful** (2002), he’s a bold visualist who understands mood and character.

Nine ½ Weeks is a more accurate portrayal of the 1980s than most would care to admit. Its expression of ‘art made into a brand’, of the vacuous association of materialism with happiness and of the failures of female emancipation, are everything that the decade ignited and cemented for years to come.

Then there was a certain Crash ahead: the violent, extreme metaphor of the 90s and its individualistic death of affection. Again, no one else other than David Cronenberg could’ve made it with such clarity and power of distillation. A director who, like the author of the source material (the late, great JG Ballard) had transcended genre in a decade marked with innovation of that very same kind...

Accompanying my third and final decade is Nicola Bierton’s succinct contextualisation of the 1920s, under the shadow of Nosferatu and the unspoken ‘fear of the outsider’.

2000s: THE WHITE RIBBON.

JOÃO PAULO SIMÕES.

The most important film to be made and released in the last decade is not about the dawn of the 21st century or the socio-philosophical questions that come with it. Shot in black & white, in a language that is far from mainstream, it’s not even set in a recognisably contemporary world.

At a time when the requirement of immediacy implies, for example, delivering your film in English, Michael Haneke’s **Das weiße Band - Eine deutsche Kindergeschichte** (The White Ribbon, 2009) remains defiant and, like all of his work, including the brutal **Funny Games** (1997) and the mesmerising **The Piano Teacher** (2001), persistently specific.

Even the fact that its aesthetics and pace are more reminiscent of the earlier films of Ingmar Bergman than of anything else that is currently made shows singularity and understanding of its own message and material. These days, European films tend to comply, by default and Anglo-Saxon influence, with a general cynicism and need to come across as clever, whilst still shying away from anything that could be perceived as pretentious. The naivety of tone and visual simplicity of The White Ribbon are paradoxically the boldest statements a filmmaker can make.

The film concerns the unreliable recounting of events in the fictitious Protestant village of Eichwald, Germany before World War I. We’re introduced to a series of mysterious incidents which refine in cruelty as the narrative unfolds and seem to point towards the local children as culprits from the outset.

Its title refers to the white ribbon the children are forced to wear around their arm as a reminder of the innocence they’ve strayed from. The fact that their punishment stems from trivial things that go against the strict abidance to Protestant views (and not for the disturbing ritualistic crimes they perpetrate) is as crucial as the unresolved ending, in which the only certainty is historical: the declaration of war on Serbia by Austria-Hungary.

So how can this be the defining cinematic work of the last decade?

Amongst the many readings the film elicits are those of ‘the birth of fundamentalism’ and ‘the roots of fascism’. Accurate as they might be – and pertinent to the idea of the film as a reflection of the times in which it was made – I propose something else. The highly intelligent Haneke doesn’t leave a single detail to chance and it’s in his structuring of this feudal society that rests the answer to the above question.

The triumvirate composed of a puritanical pastor, a sexually cruel doctor and a morally weak baron is used to bring specific issues to the foreground. Whilst the latter highlights the tradition of landowners employing an underclass of foreign workers but failing to understand or fully support them; the former’s function exposes religion as the backbone of discipline, control and ultimate success by means of suppression of earthly pleasures that defines those who continue to lead the modern world to this date.

What The White Ribbon dares to expose is the underlying cruelty or inhumanity that has trickled down successive generations in societies that conduct their affairs under the Protestant flag. For every righteous deed, performed in accordance with the Word of the Lord, there’s a reprimand. A punishment geared towards eradicating personality and making everyone more like everyone else. And the more people think and act the same, the more they’re prepared to work towards the success of a nation. Sounds uncomfortably familiar, doesn’t it?

The unequal map of the current unified Europe speaks volumes. The White Ribbon tells us where it all comes from.

capturafilmes.blogspot.co.uk



THE 1920s.

NICOLA BIERTON.

The 20s were the pinnacle of the creation of modern cinema. Genre, The Big Five, imports from Europe and the world’s first film with sound all flowered, launching the film industry with a rather large bang. Although the very first ‘talkie’ film didn’t get released until 1927, the seven years before were full of tension, excitement and the least of my favourites: the creation of ‘movie stars’.

Firstly: the Big Five. They were created at the beginning of the decade and although we have long since left the studio system, there are still a few studios that dominate cinema today. The studio system was created as a long-term contract for film stars. They would sign with the production company and be guaranteed work for a set amount of years. It ensured that America remained at the top of the filmmaking industry throughout the decade. The Big Five were Warner Bros, Paramount (or Famous Players-Lasky Corporation if you’re REALLY smart), RKO (owned by one Mr Howard Hughes), Metro Goldwyn Mayer (MGM) and 20th Century Fox. These studios created some of the most iconic films, all with deep social and cultural messages.

Throughout the 1920s, there wasn’t an abundance of themes being explored except for one. The theme that most recurred, time and time again, was that of being the ‘outsider’. As an example, there’s the German Expressionist film **Nosferatu: eine symphonie des neuens** (1922). Jews, gypsies, homosexuals and all those who could be classed as outsiders were here symbolised and demonised as a vampire from the underworld - rat-like in appearance, evil beyond all measure, preying on the innocent people of Germany and its small towns.

But it wasn’t just Nosferatu that did this. These threats were created within film so that the audience could escape from reality for a while and focus on conquering the fears of everyday life, just as the film offered. Unfortunately this was also the case for the Americans and the British, as we both had villains who were German or foreigners from another country with whom we had a threat of war with. The world’s first ‘talking’ film **The Jazz Singer** (1927) would be classed as racist by today’s standards, due to the fact that at the very end of the film Al Jolson ‘blacks’ himself up to become a minstrel. It must be said that during the 1920s minstrels were a large part of popular culture and, due to the lack of black actors, white people often blacked themselves up, although mostly to be the villain or to mock those of colour. However, the scenes that star Jolson as a minstrel are for the most part free of racial commentary. They are not of a racist nature; they simply depict a culture that we no longer accept as politically correct.

This decade was also marked by the creation of genre. Hammer horrors of the 30s and 40s became popular due to the German Expressionist movement and other imports that came into Britain and America during the 20s. Documentary became a new genre with the feature-length film **Nanook of the North** (1922). As well as this – and in part due to the advent of talkies – a brand new foray into musicals and melodramas flourished, creating some of the most iconic film stars. This idea of making films according to genre meant that there was always going to be an audience, and constantly changing trends allowed studios to agree that there would always be someone to see the film they had just released, whether it was in mass demand or not.

The 20s were a formidable era in cinema. They saw the creation of big studios and many of the cinematic techniques still employed today. They also started the careers of some of the stars idolised on the Hollywood Walk of Fame and by film fanatics all over the world. It was the beginning for the humble genre film and released some of the most (not to overuse the word) iconic films in the history of cinema. It is an era that can hardly be challenged.



DOC/FEST.
13TH-17TH JUNE.
SHEFFDOC FEST.COM

Doc/Fest is one of the world's leading documentary and digital media festivals, bringing industry delegates and film lovers alike to Sheffield from far and wide. We're told it has quintupled in size in the last five years – no mean feat since it was never a small venture in the first place.

Last year, the audience was made up of people from 48 different countries. Highlights included an opening night screening of Morgan Spurlock's The Greatest Movie Ever Sold, the premiere of the BAFTA award-winning Senna, Martin Scorsese's A Letter to Elia, and numerous Q&A sessions with esteemed filmmakers and key industry figures. A total of 120 films were screened across five days.

At the time of going to print, the full programme of 2012's screenings and events was not yet available, but details of the somewhat special opening party were...

From the Sea to the Land Beyond is the latest work by award-winning filmmaker Penny Woolcock. Created in conjunction with Doc/Fest, Crossover, the British Film Institute and the Arts Council, the hour-long 'cross-platform interactive documentary' has been built using over 100 years of BFI archive footage of the British coastline, celebrating Britain's identity, heritage and natural beauty. On 13th June, the film will be screened at the Crucible for the first time, accompanied by a live musical score composed and performed by rock band British Sea Power.

But that's not all. The new on-demand digital arts website The Space will host interactive elements of From the Sea to the Land Beyond, with a mash-up tool that allows visitors to essentially re-edit the film and its soundtrack. With a bit of luck, the site will be hosting thousands of these personalised video postcards between until the end of October.

Tickets for the opening party go on sale on 14th May, priced at £11 or £9 for concessions. Visit sheffdocfest.com for more information. The full Doc/Fest programme will be available from 10th May.



NO DIRECTION HOME.
8TH-10TH JUNE.
WELBECK ESTATE, NEAR WORKSOP.
NODIRECTIONHOMEFESTIVAL.COM

No Direction Home is a new venture brought to you by the lovely chaps and chapettes at End of the Road Festival, which is itself entering its 7th year this year. Located on the edge of Sherwood Forest on the site of an ancient abbey not 40 minutes drive from Sheffield, No Direction Home has all the hallmarks of a fun, laid-back weekend, with a schedule packed full of folk, blues and rock, as well as tents dedicated to all manner of activities.

The music line-up is pleasingly full, with sets from the likes of Richard Hawley, Andrew Bird, the Low Anthem, Dirty Three, Gruff Rhys, Beth Jeans Houghton, David Thomas Broughton, Liz Green, Nat Johnson, Rachael Dadd, Wet Nuns and Zulu Winter, played on the edge of a beautiful lake.

Top comedy slots will be filled by Isy Suttie, Josie Long, Robin Ince and Simon Munnery, while other stages will provide film screenings, literature activities, workshops and much more. For example, the Secret Post Office will provide postmen and women to deliver free postcards across the festival site between 9am and 5pm. You can take part in an egg and spoon race at The Track, or get involved in artisan food workshops, or make things from old vinyl at The Groovy Record. You won't get bored, basically.

"8th-10th June? But that's the weekend of Peace in the Park!" I hear you cry. Yes, sadly it is. This clash cannot be helped, and only you can make the decision. If PITP isn't up your street or you just fancy a refreshing change, take a look at nodirectionhomefestival.com for more info. Tickets (including camping) are £105 for adults, £55 for 13 to 17-year-olds and free for under 13s.

FAVOURITES.

OUR PICK OF THE BUNCH.

SHAWLY DOOMED.
SHAWLYDOOMED.COM

There are all manner of worthy causes deserving of our support. At a time when we are witnessing the systematic conquest of the vast majority of the world's population by the very rich, it can be easy to lose perspective on all that we have.

A project known as Shawly Doomed was hatched by a group of Sheffields and aims to raise both awareness and funds for two great charities, one of which provides community-run schemes for families who live without the most basic commodity of all – clean drinking water.

The team's goal is to raise £5,000 by travelling across India in an auto rickshaw. That's the equivalent of getting from Leeds to Russia on a moped with a roof. For the price of a sandwich you could make a big difference, so please give whatever you can.

THE SHEAF VIEW.
25 GLEADLESS ROAD.

By now it should be clear as crystal that here at Now Then we love a good pint. Give us a great ale in a warm, traditional and brilliantly situated environment and we are in raptures.

Sitting aloft in its perch in the lovely district of Heeley, The Sheaf View is renowned for its convivial atmosphere all year round. Snug and cosy in the winter and boasting a bedecked yet verdant beer garden for lazy summer supping, we really can't recommend this place highly enough.

You'll also find a wide range of interesting and often exclusive world beers that you'd be hard pushed to find elsewhere in the city, as well as locally produced standards kept exceptionally well. See you on the decking.

NOT WHAT YOU KNOW.
DIGITAL ALBUM OUT THIS MONTH.

As part of the Now Then 50th issue celebrations, us lot down at NWYK have decided to contribute in our own way. In association with our good friends at local netlabel Planet Terror Records we are going to be doing a free digital album release.

It will be a compilation of tracks from loads of local artists; some known, some fresh faced and ready to impress, and all from different parts of the musical spectrum. Contributors range from the blissful pop of Hey Sholay to the Nintendo electronica of HarleyLikesMusic, the afro-math of Blood Sport and the heavy stomp of Dead Sons.

Keep an eye on the Now Then Facebook page to see what weird and wonderful acts Sheffield is holding up her sleeve.

TWO TRIBES – THE MINERS' STRIKE MUSICAL.
TT84.CO.UK

Two Tribes is a drama set during the Miners' Strikes of 1984 under Margaret Thatcher. Written by Razor Stiletto founder Ralph Razor and Pulp violinist Ralph Senior, the story focuses on two miners, one in South Yorkshire and one in Nottinghamshire. It is soundtracked by hits of the day by the likes of Frankie Goes to Hollywood, Duran Duran and Cyndi Lauper and features real-life events like the Battle of Orgreave.

They are currently looking for actors and people to work behind the scenes, so visit the website if you are interested. The project should see the light of day early next year. Senior said recently, "The strikes were such a dramatic time, and the human story behind them – the destruction of entire communities – is something that demands to be retold." We couldn't agree more.

BALANCE.
156 DEVONSHIRE STREET.
0114 2491220.

It's always heartwarming to see a new independent trader striking out in town. This is particularly true for us when such a trader is a fine purveyor of independent clothing labels, art and general trinketry. So upon hearing the happy news of their arrival, we popped along to have a butchers and meet the team.

The shop is very much a game of two halves, with the first room dedicated to a mega choice of smoking paraphernalia, including an ingenious colour-coded mix-and-match display and an unusual bits and bobs. The second room, known as the Grid, was what got us most excited. It is a showcase of artwork, both wearable and hangable, from some of Sheffield's most prominent new artists and designers. Fans of Kuji should certainly make a beeline, as should everybody else.

WIKILEAKS: THE WORLD OF TOMORROW.
WORLDTOMORROW.WIKILEAKS.ORG

For anyone unfamiliar with the new media landscape created by WikiLeaks, The World of Tomorrow gives an insight into what a post-corporate media might look like and how it might actively question common perceptions of some of the world's most under investigated issues.

In essence, it is a series of interviews conducted by Julian Assange with topical and, in our Western media climate, often controversial figures. The first interview is with leader of the Palestinian political party Hezbollah Sayyed Hassan Nasrallah, currently a member of the Lebanese government. This is his first interview in the West since 2006. Assange will be conducting a number of interviews over the coming months. We can't recommend highly enough that you take the time to check them out.



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21. THELMA'S CAFE
22. MOGUL ROOM
23. TWO STEPS
24. PORTER BOOKS
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27. SHEAF VIEW
28. THE OLD SWEET SHOP

